THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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Notice.

l matter and copy of advertisements must be received by first on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
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good many firms seem to make it a point to dis- of any slightly used copies of films which may be their showrooms at practically nominal figures. ny of the "showroom soiled" subjects, offered at or less a foot, are to all intents and purposes new s, having been merely used once or twice to show to tomers, while back stock—that is to say copies of jects which have been on the market for some time for which the demand has consequently dropped—also sometimes sold at the same rate. It is a ques- whether or not this cutting does not in the end work he disadvantage of the trade. It is, of course, con- able that a stock of films may accumulate which not be sold, and there is a natural desire to turn them money, even at a rate much below that charged for subjects, though the films may as a matter of fact new, but if the buyer had not this source of supply he ld be forced to buy new subjects at 4d. per foot. ere also seems rather too great a tendency to give count to all and sundry who buy machines, and the ure, which should be given to dealers only, is often nded indiscriminately to all who care to get a suit- notepaper heading, without any enquiry as to the licant's *bona fides*. Most firms must have had ex- ience of men who have said in effect, "I like your machine better, but if you cannot give me more than 25 per cent. I will buy So & So's, who will allow me 33⅓." It is a pity that a catalogue price, once arrived at, should not be kept to, except in the case of men who will sell it again.

When speaking of the kinematograph as an educator we are apt to assume that its function in this direction is directly opposed to its present one as an entertainer. Of course it is impossible to divide the two uses of the instrument in this hard and fast way. To-day, though films are almost solely used for entertainment purposes, they have none the less a distinct educative value. The magnificent film of the King and Queen on the *Dreadnought*, which the Urban Co. have just issued, furnishes a better illustration of the methods of big gun firing, and in conjunction with other films, of the strength of our navy, than any amount of statistics compiled with the one idea of impressing the reader, yet with all this, it has an interest which no one but a Cambridge professor would be able to find in mere figures. The dual power of entertaining and instructing at the same time is one of the most valuable attributes which the kinematograph possesses, and one which all who wish the industry well would like to see more frequently developed than at present. There is no scope for it in "comics," but topical, industrial and scenic subjects allow it full play. A pageant picture gives the colour of reality to the facts and figures which we have absorbed from history books, a picture of foreign countries reveals phases of life which most of us will have no other opportunity of becoming acquainted with, and an industrial series may prove of the utmost practical value to a business man, without the slightest loss of interest in any case. It is, we firmly believe, this quality more than any other which will ensure a permanent position for living pictures in the entertainment world.

Apropos of the alleged rage for comics, and the stated impatience of the public at any other class of subject, it is of interest to look at the programs of a number of film shows given during the past week. Several of these are printed on another page, and it will be noticed that in every case, without exception, it has been found

necessary to include a fair proportion of other than comic subjects. Leaving the music halls out of consideration, the same thing is noticeable in the programs of any other week throughout the year. Last week the principal features of each program were the Coventry Pageant and Naval Review and Dreadnought films, and the cuttings from local papers which have reached us speak of these as having had the best reception in each case. It is absurd to say that the public prefers comics, though it is probably true that it prefers an indifferent comic to an indifferent film of the other class.

The educative value of the living picture film has an illustration in a paragraph in the *Sketch*, which says:—"The great enjoyment the Tsar showed at a kinematograph entertainment on board Prince Henry of Prussia's flag-ship is a reminder of the terribly uninteresting life this ruler of millionss must lead. No free man, probably, sees so little of the outer world as does this emperor of millions. He sees the people of his palace, and the people who come to his palace at his invitation, but of the ordinary life of cities he knows nothing. When he made his state visit to Paris he told the President of the period that his dearest wish was to come back again with his wife and "do" Paris just as ordinary travellers "do" it. This very simple desire he has never been able to carry out. It is pathetic that a man who should be able to command every pleasure and every luxury should be obliged to learn of the life he desires ardently to know by looking at moving pictures thrown upon a screen."

We would be the last to underrate the enterprise of film manufacturers, which is evidenced agreeably every week in one form or another, but we would suggest, with all diffidence, to the editor of the *Evening Standard*, that he gives evidence of a greater degree of credulity than we expect from the editor of an important paper in allowing such statements to appear as are contained in a recent article in his paper under the heading "Bioscope Pictures—Difficulties to be faced in obtaining them." The writer is possessed of a vivid imagination which he has evidently little intention of curbing—this, at all events, is the only explanation of such statements as "The operators . . . even sleep with the telephone at their bedsides." We thought most operators went home to sleep, like most other people, and if the *Standard* writer has discovered a firm which is connected with all its employees' houses by telephone he has been luckier than we.

Further, it is, to say the least, a strain on one to believe such stuff as the following:—"There is a ring. Lord Blankshire's mansion in the Midlands is on fire. Up springs the operator, seizes his camera, and in a few moments is bound full tilt for the Midlands in his motor-car. But word has gone forth—for some reason or other—that no pictures of the catastrophe are to be taken, and the police keep the biograph men at bay. They are at their wits' end, for the pictures have to be on the screen at night. By hook or by crook, the tripod is hoisted on to a tottering cistern or a reeling cowshed in the near neighbourhood." We should like to see the operator on a tottering cistern or staggering barn in the Midlands, engaged in taking a history making subject!

Mr. J. Harrington who is still at the Kenilworth Hotel, tells us that his announcement in last week's Kinematograph & Lantern Weekly, has proved abundantly fruitful; principals of most of the firms in the trade having paid him a visit during the week. We are pleased to learn this, because in the first place it once more demonstrates the real service of our publication, and secondly because we feel sure manufacturers could not find a more satisfactory source through which to market their productions in Australasia. Messrs. Harrington & Co. represent the leading firms in the trade, and in Sydney and Brisbane have exhibition rooms where buyers may see film subjects projected. Expert operators and specialists, are always on the premises for the express purpose of giving demonstrations in all matters pertaining to the profession. Tuition is given to the inexperienced, and in a word, everything is done to popularise the living picture show and to make exhibitions all that they should be.

In Mr. Harrington's opinion, the living picture show of Australia is superior in many respects to those he has had the opportunity of witnessing in this country. Less attention is paid here to effects worked in synchronism with the particular subject in hand. This is a point exhibitors should note. We have always expressed the opinion ourselves that the full possibilities in this direction are but partially realised by the average showman; and with a little more patience, study, and ingenuity, many a subject may be immensely improved in the showing by paying careful attention to this phase of the work.

There will shortly be another chance for the alarmist who was so thin-skinned over the hippopotamus skinning film. We hope, however, he will study the film carefully before putting his criticism into print. The subject will be a lion hunt, and Denmark, which is perhaps one of the last places in the world where one could expect to enjoy such sport, is the locale. Nevertheless, thanks to the enterprise of a manufacturer of kinematograph films, the unusual hunt has taken place. Mr. Olsen, the manufacturer in question, made all the arrangements for it to take place on the small and deserted island of Roskinde. Two famished lions were first to devour a couple of horses and other animals, after which they were to be pursued and bagged by intrepid sportsmen amidst scenery representing the primeval forest. Last Saturday all was in order for the hunt to begin, and the photographers were ready to depict the exciting scene, when the police appeared and prohibited the carefully-arranged incident. It appears that some lovers of animals had only that morning learned about the intended hunt, and had induced the Minister of Justice to intervene and prohibit what they regarded as a piece of needless cruelty. On Tuesday, however, Mr. Olsen managed to outwit the police, and the hunt took place. It was sanguinary enough to satisfy the most bloodthirsty appetite, and was successfully photographed from beginning to end, and we are anxious to see the result.

Topical Pars.

Mr. W. R. Robinson showed some exceptionally good films at a fete at Gunton, near Lowestoft.

At the Victoria Hall, Sunderland, during last week Mr. R. Pringle showed the Coventry Pageant.

Vernon's bioscope is one of the best received turns at the Dundee Palace.

Messrs. L. Kamm & Co, of 27, Powell Street, Goswell Road, are about to open a branch office in Cecil Court.

We hear that the new Electrical Resistance of the Kinematograph Syndicate at 23, Cecil Court is selling well.

The Chronophone is captivating the audiences at the Blackpool Coliseum.

Yet another name for living pictures—"The Brittannioscope' is the latest, and hails from Yarmouth. What next?

The Charles Urban Trading Co's new premises in Wardour Street are fast coming to completion and promise to be the most complete establishment under one roof, in the trade.

Every taste is catered for in the present program of the Empire. The motorist can watch the actual building of a car on the screen, while the naval expert can enjoy the fine picture of the Dreadnaught.

The "Daily Graphic" has found a new use for Living Pictures, for in its criticism of the program at the Alhambra it says: "There is also the Urbanora Bioscope, which chronicles the movements of Royalty with a truthfulness only equalled by the Court Circular."

Circulating Lecture Slides.—Messrs. C. P. Goertz, of 1 to 6, Holborn Circus, announce that they have several new illustrated lectures which they are willing to loan to Photographic Societies. Secretaries should write at once for particulars, as dates are now booking.

Kamm's "Universe" Bioscope.—In a recent review of this instrument we failed to mention the fact that the special arrangement of the mechanism allows for the rewinding of used film. This is done on the machine by changing the position of the spring belt.

A very interesting lecture and pictures entertainment by Mr. Ward on "Living Canada" was marred by the disgraceful conduct of a few youths on the fair night at the Town Hall, Montgomery. It is a pity an example was not made of some of these characters, who have previously upset similar lantern shows.

At the Palace, Gloucester, the bioscope this week is particularly good. The first shown on Monday night was a capital representation of the Coventry pageant, with a front seat view of La Milo as Lady Godiva. Even better than this, however, was the film of the King and Queen on the Dreadnought.

The New Bioscope Co. have another change of program for the King's, Nottingham, this week. "The Smoky Chimney," "The Cripple Comes a Cropper," "The Slave," and other well known subjects were shown. Mr. Baker E. Belphor's illustrated songs are as acceptable as ever, while Mr. Rob Chamberlin, solo pianist, furnishes appropriate selections.

A very attractive program is provided again this week by Mr. W. Jeffs New Century Pictures at the Mechanics' Hall, Nottingham, its strength resting in the variety of the subjects treated, the topical character of many of them, and the patriotic interest of others. An up-to-date subject is the Coventry pageant. The Royal Review of the Home Fleet at Cowes is also well received.

The Press is beginning to acknowledge the importance of living pictures as educators and entertainers. Thus *The People* last week:—"There is nothing finer in the present program at the Alhambra than the Urbanora views of His Majesty on board the Dreadnought, with the great battleship firing its guns. This is surely among the highest achievements of animated photography."

Mr. P. Bendon, of Glasgow, is, we hear, doing a very large business in the hiring of bioscopes and films. At present he is touring Scotland with his company of Scottish artistes, and, playing to record houses everywhere. In addition to his company of ten artistes, he is giving 1½ hours bioscope entertainment, and changes his pictures every night. The name of Prince Bendon is a household word in every town in Scotland.

The Walturdaw Cinematophone has received a gratifying measure of support from the showmen. They showed us a letter recently from one of the foremost members of the class offering a testimonial in terms calculated to make a manufacturer's heart swell. A few day's later the brother-in-law of this satisfied customer wrote asking if there was a similar machine in stock, and on being answered in the affirmative sent an order by wire for its despatch.

Walker and Company, of Aberdeen, gave an entertainment in the Victoria Hall, Ballater, recently. The hall was packed to overflowing with a fashionable audience. The pictures were new. Not the least interesting was the splendid representation of the Channel Fleet and the famous warship Dreadnought at sea, with torpedo boat destroyers firing torpedoes at the great ship, also the submarine flotilla, one of which is seen to rise to the surface. Other pictures of thrilling adventure and rollicking fun made up one of the best picture shows ever seen in Ballater.

In the Round Room, Rotunda, Dundee, two representations were given last week of a fine series of "New Living Pictures," by the Original Irish Animated Picture Company, and on each occasion the spacious apartment was filled. From time to time the citizens of Dublin have had opportunities of appreciating the ability and skill with which the company have catered for their entertainment. On the present occasion the company have added several new and very interesting pictures, including "Scenes of Life and Character in Rhodesia," "Norway's Professional Ski Derby," and "French Stag Hunt." The pictures, amongst which are several of a comic or humorous character, were repeatedly applauded.

The New Century Animated Pictures which are being shown at the Olympia, Foreshore Road, Grimsby, constitute an entertainment that is likely to please all. The pictures are large and steady, and many are examples of the perfection to which animated photography has been brought. Two fine films depict the Warwick Pageant and the "attack" on the Dreadnought at the naval review in connection with the Colonial Premiers. Among the dramatic subjects, foremost are "The Village Witch," "The Coiner's Daughter," and "The Far West," while first among the humorous ones are "The Haunted Hotel," "Modern Burglars," and "Wanted, a Watch Dog." Three entertainments are given daily, with a change of program at each.

The pictures at Curzon Hall, Birmingham, are a continued success. The Godiva procession at Coventry is being shown this week, and generally applauded by a crowded audience. The whole procession as shown was a triumph of modern photography, as was also the pictures illustrating the King's visit to H.M.S. Dreadnought. These latter films brought the audience into close touch with his Majesty, and showed the personal interest which the King displayed even in the most minute detail of the great battleship. Apart from these the entertainment included a large number of other equally interesting pictures, pathetic, amusing, and tragic. In addition a number of duets and songs scenas were supplied by Mr. Richard A. Byland and Miss Violet Leslie.

The U.S.A. Picture Company, who are visiting the Coliseum for a short season, are abreast of the times, says *The Yorkshire Evening Post*. The pageant which took place at Coventry last week is reproduced with remarkable clearness. La Milo attired as Lady Godiva, being seen riding a white horse in the procession. Another new addition shows his Majesty reviewing the Home Fleet at Portsmouth. A trip down the Zambesi River showing the Victoria Falls forms a very interesting study, the changing colours having a wonderful effect. The Dieppe motor race is a very clever picture. There are also numerous mirth-provoking pictures, without which an entertainment of this character would not be complete. A pleasing feature of the entertainment is the musical turn by the Four Sisters Sligo. The New Century Pictures continue to draw large audiences to the Assembly Rooms. The company are continually changing their program, and the feature this week is the Coventry Pageant, with La Milo as Lady Godiva. A tour in Switzerland is very interesting. Numerous other pictures complete a very pleasing program.

West's Pictures opened their thirteenth season at the Shaftesbury Hall, Bournemouth, on Saturday, and were attended by crowded and enthusiastic audiences. The excellent program provided by Mr. T. J. West certainly merits the success it has achieved. Foremost amongst the films are "The Victoria Falls," "The Avon at Christchurch, New Zealand," "The Enchanted Castle," "The Magnetic Man," "Late for Luuch," Father Buys a Donkey," "The Haunted Hotel," and, above all, "The Fatal Sneeze." The fact must be recorded that the

fun is unsullied by the slightest tincture of vulgarity. The up-to-date policy which is such a marked feature of this management is illustrated by "Royal Naval Review by H.M. the King." Needless to say, this is received by a furore of applause.

The success attending the introduction of the open-air kinematograph at last year's Flower Show in the Duthie Park, Aberdeen, was so pronounced that it will form one of the chief features during the present week. "A Cruise with the Channel Fleet to their Anchorage at Aberdeen" is the chief attraction, and Mr Dove Paterson, who is responsible for this unique form of entertainment, and who is always up-to-date, will present an exhaustive photographic record of the cruise of Lord Charles Beresford and his "handy men" while on their recent visit to our shores. An electric installation has been specially erected for Mr. Paterson's al fresco pictures, which ought to make the illumination perfect. A golden spray rocket is sent up each night at dusk announcing the start of the exhibition, and large crowds quickly assemble.

The quite remarkable popularity of the Royal Canadian Company's animated pictures at Norwich is demonstrated by the fact that the Assembly Room, Agricultural Hall, is packed to such an extent that standing room can scarcely be obtained soon after the commencement. Among the pictures this week is one of the Godiva procession through the streets of Coventry. Quite as attractive is a long film depicting the gay picturesque scenes of the carnival at Nice. The procession of weird structures and grotesque figures, with the festive crowd careering round, passes before the eye with a most realsitic effect. Another picture which holds the gaze is that depicting life in Morocco. There are also humourous and sensational films in plenty, "Life in a French Military Prison," "The Attack on Whale Island," "Aeronauts First Appearance," "Pals, or My Friend the Dummy," "The Harlequin's Love Story," "How I Drove My First Motor Car," are other films shown.

More Recognition of the Value of the Kinematograph.—Professor Frederic Starr, the celebrated American educator, regards the kinematograph as an indispensable medium for effectual education. He says, "Henceforth I shall use the picture machine in all my travels, and reproduce the pictures for the benefit of my listeners. The moving picture machine will ultimately take its place in the schools and universities and rank with the text book. I believe for exhaustiveness of detail the text book cannot compare with the moving picture. Even the words of a skilled lecturer do not altogether convey the complete detail that can be found in the moving picture, and the listener gets the benefit of the words of the lecturer, as well as the ideas that may be formed in the mind by watching and studying the views. There are bound to be some minor details that cannot be dealt with by the speaker, yet they may be discerned by his hearers and are wrapped in the mind so well that to forget them is almost an impossibility. I do not think there has been an invention in fifty years that for practical educational value can be compared with the moving pictures." Professor Starr is widely known as an educator—being Professor of anthropology at the University of Chicago—and his conclusions as to the practical value of moving pictures should receive careful consideration from all our own educators.

In memory of the recent celebrations of the 700th anniversary of the corporate existence of Liverpool, Messrs. Archer & Son, of Lord Street, have prepared an excellent series of lantern slides illustrating the growth of the great seaport and the leading events of its history. Each of the principal streets and districts is shown in succession in its varying stages of development from the earliest times of which authentic records exist, the former aspects being reproduced from the best engravings and pictures which have been preserved, and their present appearance and condition represented by original photographs specially taken for the purpose, a complete tour of the city being thus illustrated and a descriptive lecture provided for the use of purchasers or hirers. The history of this firm furnishes in itself no inappropriate comment. Commencing more than half a century since as dealers in musical instruments and lantern sundries, they have developed an extensive optical business in the leading thoroughfare, supplying every kind of scientific instrument and catering for the wants of the lanternist and the photographer in every way. They hold a large and varied stock of lantern slides for sale or hire, the latter being most methodically catalogued and arranged, so that anything required may be found at almost a moment's notice and supplied without delay. All kinds of lanterns and lantern accessories are equally available, and no one requiring them need be at any loss where and how to supply his wants.

Living Pictures of Bird Life.

Messrs. Richard and Cherry Kearton, who are already well known for their exquisite photographs of animals and birds taken by ordinary photographic methods, have, during the past two years called the Kinematograph Camera into requisition, thereby adding inestimably to the value of their work. At the Journalist's Hall, last week, the result of their labours was shown to a select audience, who were not slow in showing their appreciation of this unique series of pictures. Lovers of nature, have always valued the written works of such men as Sir John Lubbock; and have to a certain extent been able to learn much therefrom; but many of the things which Lubbock recorded after years of patient study and watching have now been secured pictorially by the Kearton Brothers; so that an audience may see for itself, the characteristic movements and general habits of the birds under study.

Certainly, actions speak plainer than words, under these circumstances; and the countless incidental happenings in the life of a bird are here presented in a remarkably clear manner. The pictures are not faked in any way, but are actual records of natural life and surroundings. To accomplish this remarkable feat, the photographers resorted to all munner of ingenious dodges. In the first place, the mechanism of the camera had to be silenced. This was done by lining a secondary cover with felt. The lens employed was of special construction, and designed on such principles that would ensure rapidity combined with fine definition. Mr. Kearton tells us, that in many instances a satisfactory result was only possible after three weeks of waiting, the idea being to allow the birds to become familiar with the presence of the operator. Some of the birds became so tame that they would allow the camera lens to be brought within a few feet of their nest without taking fright. A sort of detective method was adopted in several instances; a rustic tent of a green colour, and covered with twigs and leaves being used. Day by day this covering was moved a little nearer to the subject and finally the picture was taken through a small hole.

Very often the operator would spend a whole week in these preliminary manœuvres before attempting to expose a film.

The list of birds already secured include such shy and wary examples as the sparrow hawk and merlin; and illustrations innumerable of chaffinches, white throats, skylarks and pipits; the latter being shown in their nests feeding and brooding their young. The wild cliff-life of gannets was given in another series, including extraordinary clear pictures of puffins floating on the sea, and common guillemots diving under the sea's surface.

By far the best picture of the whole series was that of the sparrow hawk. The bird was seen standing at the edge of her nest, pulling to pieces a piece of meat and feeding the young birds.

Spotted Flycatchers were also shown, and an interesting point was that in feeding the chicks the male bird would pass food on to the mother bird who in turn would pass it to the young.

The series forms one of the most wonderful triumphs for kinematography; whilst the patience and skill thus evinced by the artists, deserve the highest commendation from all lovers of natural science. We understand that some attempts have been made to synchroniously record the songs of the birds, with their actions; and although success has not yet attended the enterprise, the Kearton Brothers are experimenting in this direction, and we think the work, difficult as it may prove, will eventually be accomplished by these indefatigable workers.

IF YOU WANT

The Kinematograph and Lantern Weekly

Regularly, send 6/6 to the Offices in Tottenham Street, Tottenham Court Road. It will be sent Post Free for 12 Months directly published.

It will pay you not to miss a single copy.

IMPORTANT.—We go to Press on Wednesdays and copies are supplied to the wholesale trade on Thursday mornings. All matter, or advertisements for insertion in current issue should reach our offices not later than the FIRST POST WEDNESDAY MORNING, and if proofs are required, not later than NOON TUESDAY.

Notes on Current Topics.

Selecting a Program.

A correspondent asks me to select him a program for a two hours show and expresses the opinion that if we could occasionally prepare "bills of fares" of this nature we should be helping many who are unable to see all the new subjects. I am obliged for the suggestion and have pleasure in adopting it. Below are two alternative programs of roughly two hours duration each, selected from films issued comparatively recently. The subjects included are as far as possible what appear to me to be the best of their class, and I have principally kept in mind the necessity of contrasting the items. Comics, panoramas, trick and dramatic subjects are included in what appear to me suitable proportions, but it is of course possible that they will require to be modified according to the audience to be entertained.

PROGRAM NO. 1.

Aeronaut's First Appearance (Pathé).
Tunny Fishing (Warwick).
Making of a Cricket Bat (Cricks and Sharp).
Charmed Umbrella (Pathé).
Hippopotamus Hunt (Warwick).
Short Sighted Cyclist (Urban).
Automobile Thieves (Vitagraph).
Palmistry (Pathé).
The Cripple Comes a Cropper (Gaumont).
The Girl from Montana (Walturdaw).
Victoria Falls of the Zambesi (Urban).
Magnetic Man (Gaumont).
Reedham Boys' Drill (Urban).
That Fatal Sneeze (Hepworth).
'Cello Player (Pathé).
Introduction Extraordinary (Paul).
King in Ireland (Hepworth).

PROGRAM NO. 2.

Willie's Dream (Sheffield Photo Co.)
Paris Police Dogs (Urban).
Genevieve of Brabrant (Pathé).
The Armchair (Gaumont).
Jim's Apprenticeships (Pathé).
Dinorwic Slate Quarries, N. Wales (Urban).
And the Villain Still Pursued Her (Vitagraph).
Comedy Cartoons (Urban).
Cup and Ball Mad (Gaumont).
A Trip to Niagara (Pathé).
Bobby's Birthday (Williamson).
Never Complain to your Laundress (Hepworth).
Red Spectre (Pathé).
Haunted Hotel (Vitagraph).
The Blind Beggar's Dog (Urban).
Carlo Steals some Sausages (Gaumont).
A Square Deal (Vitagraph).
Naval Review (Various Makers).

Origin of the Chase Subject.

Who invented the "chase" subject? The American article reprinted in our last issue says the Mutoscope Co., but we doubt it. A "chase" seems such an obvious idea, that we suspect it figured in some of the very earliest subjects put out, though we have no actual knowledge to that effect. Whoever "invented" it, every firm has made a most liberal use of it, perhaps too liberal. A large proportion of the subjects produced at the present time are of this variety, and this lends a little colour to the suggestion that ideas are running out. Not that the "chase" subject is less amusing than other varieties of "comics." If it is worked up in novel fashion, a pursuit is one of the most certain laughter producing effects. But it might perhaps be used a little less frequently, so that patrons of music halls where only one film is shown had a little more variety. I have been in the same hall on three consecutive weeks, and the film has been a chase on each occasion, which does not speak highly either of the judgment of the exhibitor or of the originality of the firms on whom he depends for supplies.

Many Subjects on Similar Lines.

It does not seem unlikely that the character of the subjects issued will undergo a gradual change in character. There are hundreds of ideas suitable for reproduction in film form, which have not yet been used, but to a certain extent they are only modifications of old ideas. This is particularly the case with chase films, but it is the same with "story" subjects generally. In ordinary dramatic performances it is a difficult matter to get new plots, for the hero has been heroic and the villain wicked in every conceivable way already, and in the case of animated pictures the difficulty is greater because some plots suitable for dramatic performance are of no use for films, while there is no dialogue to conceal the hackneyed nature of the central idea.

Expected Developments.

This being so, it seems true that a new variety of subjects should be exhibited. There are undoubtedly good sales waiting for novel films of the trick variety, for instance, and a larger output of this class is a desirable thing. Industrial series, if they are well taken, go well already, and everybody will agree that it would be a good thing if some of the comics could give place to them. The topical side is also insufficiently attended to, particularly in the direction of local films, and I am not, I think, going too far in saying that the use of a film of this character every two or three weeks, instead of once or twice a year, would be a desirable and profitable innovation. The question of cost comes in, of course, but if an exhibitor accepts a "cut" price for his show, he has only himself to blame, and has no right to advance it as an excuse for a poor show. There must be *some* music hall managers in the country sufficiently far sighted to see that the extra money paid for a film of special drawing powers is just as good an investment as the large salary paid to the crowd-bringing "star."

Poor Standard of Exhibiting.

How many members of the public have seen perfectly shown kinematograph films? Very few, probably, for if the London Music Halls are excepted, it would be difficult to find a Hall in England where the picture show had not some grave defect or other. One or two kinematograph exhibitors, like Mr. West, show their pictures carefully and well, but the greater proportion of people who know the living picture know it through the music hall shows, and these fall very short of the ideal. The music halls in the smaller towns in the North and Midlands, if they give a picture turn at all, give one calculated to sadden anyone who has seen the same subjects shown to the best advantage at the manufacturer's showrooms. Pictures which were never worth exhibition find their way on to the program in good numbers, and they are frequently shown by an operator who, to put it mildly, would be unlikely to come out of the examination in October next with flying colours. The machine is often past its best, but still kept in use, though the pictures dance on the screen till one's head swims. Shows like that described in our last issue are not nearly rare enough, and never will be rare until the L.C.C. have made certification compulsory. The official adoption of the examination scheme by the Council should be the cause of a great improvement in the London film exhibitions.

Every member of the Bioscope Operators' Association subscribes for a weekly copy of this Journal. We should be glad of changes of address or a post card (if on tour) saying where they will be the following week.

Films, Lanterns, Slides, &c. for Sale or Exchange. Situations Vacant and Wanted, &c.

6d. per line (10 words). Three insertions for price of two.

This page should be useful to those readers who desire to sell, buy, or exchange lanterns and accessories. Goods and cash may be deposited with us on approval against payment or exchange, and every opportunity will be given advertisers so that mutual satisfaction is obtained. It should be noted that "The Kinematograph and Lantern Weekly" goes to the class you desire to reach.

SITUATIONS VACANT.

YOUNG MAN required for Kinematograph business Must have knowledge of apparatus, electric, and oxy-hydrogen, also the handling and joining up of films.—Apply, stating references and salary required, to Box No. 18, KINEMATOGRAPH AND LANTERN WEEKLY.

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WANTED, First-class Operator, with own machine. Also Operator without machine. Good salary to right man. Six months certain. Open September 2nd.—REYNOLDS, 8, Scarsdale Place, Buxton.

FILMS FOR SALE AND WANTED.

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road, Glasgow.

SECOND-HAND FILMS wanted. "The New Woman" (Gaumont). "A Christmas Card" (Paul), "The Horse Stealer," and any scientific subjects. State condition and price.—Box 21, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, Tottenham Court Road, W.

ANY buyer for Stewards' Bi-unial, large number Dissolving Slides, listed about £40; perfect condition.—Apply Box 30, KINEMATOGRAPH AND LANTERN WEEKLY. Wanted up-to-date Bioscope.

20,000 Ft. of Film, 1d., 1½d., and 2d. per ft. Splendid Subjects as new, including Dick Turpin.—REYNOLDS, 3, Lebanon Gardens, Wandsworth.

FILMS for Sale, from 1d per foot. Good condition. Thousands of feet. Send for list—Warren East, 11, Newland Street, Kettering.

APPARATUS FOR SALE AND WANTED.

FOR SALE, surplus machine, Kamm's "Universe Projector," untarnished and as new; immediate cash £22, catalogued £28. Seen by appointment.—Apply in first instance to B.K.B., Box 21, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

UP-TO-DATE Projector complete with all accessories, untarnished. Cheap for prompt cash. Can be seen by appointment.—Apply Box 22, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

WILL Sell Cheap. Kinematograph Camera. Excellent instrument.—Apply Box 24, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

SECOND-HAND Kinematographs and Films, tremendous bargains, list 3d. Hughes' Kinematographs from £3 3s. have no equal, grandest selection in the world large detailed catalogue, 8d.—HUGHES, Brewster House, Mortimer Road, Kingsland, N.

HALLS TO LET.

LICENSED HALL to Let for Animated Pictures. Permanently or otherwise. Seating 350. Share or Rental.—Assembly Rooms, Gauden Road, facing Booking Office, Clapham Road Station.

MISCELLANEOUS.

A FEW bound volumes (No. 1 and 2) of THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL. Contain many useful and interesting articles. Price 3s. 6d. each post free from the Office of the KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

WANTED to Know the Whereabouts of Alex. Sunderland; height about 5ft. 2in., in blue Middle's suit; also a reward will be paid for the recovery of films Joan of Arc, coloured, and Passion Play.—HURST, Sadlergate, Derby.

Second-Hand Films.

1d. per line per insertion.

FOR SALE.

AMATEUR PHOTOGRAPHIC DEPOT,
71, Oxford Road, Manchester.

Name	Length	Price	Condition
Rescued in Mid-air	600	1½d.	as new
Wonderful Electric Belt	665	2d.	,,
Raffles and his Pal Bunny	925	2d.	,,
The Haunted Hotel	500	2d.	,,
The Drunken Mattress	715	2d.	,,
The Phantom Motorist	350	2d.	,,
Catch the Kid	300	1½d.	,,
Wife's Birthday	290	1½d.	,,
100 to 1 Shot	640	2d.	,,
Votes for Women	450	1½d.	perfect
The Bad Shilling	250	1½d.	good

Films sent on approval on receipt of full deposit.

Readers will do us a favour by mentioning the "Weekly" in any communications with advertisers.

This Week

we have received the following:—

Mr. Fred Foley, of Otaki, New Zealand, says:—"Your first Journal (Weekly) to hand. Highly delighted with change. Think it fills a big want to trade out here in New Zealand, by giving latest doings of the trade in England or London, every 'Frisco mail."

Mr. P. Bendon, in sending cheque, writes:—"I am very well pleased with result of advt. Kindly keep it in till further notice."

Mr. C. J. McMullen, of Utica, N.Y., U.S.A., says:—"I cannot do without it, as it contains mental food for me, and keeps my think tank working all the time. Even the advertisements are as full of meat as an egg. It's the little schoolmaster to all who are in any way concerned in optical projection."

Mr. George Leal, of Johannesburg:—"I've seen your Journal and am pleased with it, and want to be placed on your subscription list. I have therefore much pleasure in enclosing Postal Order for 6s. 6d."

Every Week

We receive a budget of similar complimentary remarks showing how much our journal is esteemed.

Irish and other Notes.

By our Special Correspondent.

Last week's films have been replaced by an entirely new set, with the exception of "An Atlantic Voyage," which, being exceedingly popular, is repeated daily by special request. The new subjects include "Where there's a Will there's a Way," "His Washing Day," a short but exceedingly amusing episode, representing a baby boy being placed in a bath and washed by a child not much older than himself. "Father's Quiet Sunday," proved very amusing. Probably the finest film in the program, however, and one which elicited the heartiest applause, was "The Jumping Cavalry School." Among the humorous films introduced, none caused more amusement than an extravagant race of ladies for the position of mother-in-law, the prize being "A Handsome Son-in-law." To see these matrons rushing through, over, and under obstacles of almost every conceivable description, tumbling down slopes, tripping over miscellaneous objects, and generally making themselves ridiculous, elicited roars of laughter, and when the race was at length won by a matron of mature years, and the prize proved to be an individual of exceedingly stout and bucolic appearance, with an indescribable grin on his rounded countenance, the anti-climax crowned the whole scene to the delight of the lovers of broad humour.

The other films newly introduced and equally well received, included an excellent one of Venice and its surroundings, and "Good for Evil." These will be repeated daily during the week.

The Round Room, Rotunda, was occupied this week, and for a season, by the Irish Animated Photo Company. This company has won a considerable reputation in Dublin, as well as in the Provinces and across the Channel, for the up-to-dateness and quality of its productions; while their expert operators project the well-chosen pictures with marvellous steadiness and clearness, having the latest kinematograph contrivances at their command. For the picture program an immense lot of new and valuable subjects have been collected. There will be a goodly mixture of sedate drama and laughable comedy throughout the entertainment.

The International Exhibition does not contain many exhibits of special interest to the ordinary lanternist, but photometers used in the gas pavilions, for testing the relative powers of illuminants, merit a word of notice. These are elaborate instruments, on a large scale, and highly finished. One of them depended on the familiar principle of the grease spot on a translucent screen, which appears darker by reflected and lighter by transmitted light than the screen itself, owing to its greater transparency. The screens were enclosed in a case with an optical arrangement for viewing them, sliding with an extremely smooth motion. Blackened parallel bars graduated in white, were placed in front of two screened lanterns, one containing the standard ten candle light and the other the illuminant to be tested. The distances between these and the screen respectively, necessary to render the grease spot imperceptible, being readily read off upon the graduated bars, and their squares giving the relative brilliancy of the two sources of light. The other instrument, of very similar construction, carried in the sliding case two small discs of white paper, one illuminated by the standard light and the other by that to be tested, and both being caused to revolve rapidly, their images becoming blended by a sort of stereoscopic arrangement. When the discs were unequally illuminated the light reflected from them appeared to flicker, and ceased to do so when equal illumination was secured; the distances from the two sources of light needed to bring about the result being read off as before.

The *oil gas*, obtained from ordinary petroleum oil, and burned without discharging any offensive or noxious products of combustion, gave an exceedingly brilliant white light when used with a small inverted incandescent mantle, and might probably prove a convenient and efficient illuminant for the lantern where only a small disc is required, the generating plant being simple, and occupying but little space, while the cost is very small in proportion to the amount of light obtained.

It may also be of interest to the lanternist to know that excellent lantern slides of the buildings, the grounds and the principal exhibits are being prepared. These can be obtained from Mr. Mayne, of Lord Edward Street, and Mr. Thomas Mason, of Dame Street, Dublin. The latter well known optician has produced a series of lantern views of the buildings illuminated by the electric lamps with which their chief lines are traced out every evening, this representing perhaps the most picturesque and effective aspect under which they are seen by visitors.

In Liverpool, your correspondent had the opportunity of witnessing the first representation of an excellent kinematographic program by the *Australian Bioscope Co.*, under the management of Mr. A. D. Leslie. They occupy the Picton Lecture Hall, a large circular building belonging to the Corporation, and specially adapted for lantern demonstrations. The program occupies nearly two hours, and includes a great variety of subjects, all very effectively rendered, the chief attractions being films of the Pageant recently held to commemorate the 700th year of the City's corporate existence.

Two other and shorter films of an altogether unique character also demand special notice, representing the latest triumphs of "Films, Ltd.," in this branch of art.

The first of these was taken during the visit of their Majesties the King and Queen to the Irish International Exhibition, when the firm's operators were successful in obtaining two of the best portraits of the King and Queen yet produced, His Majesty having obligingly stopped right in front of the camera during two of the most important functions attending his visit.

The other film, the first of its kind ever successfully attempted, was taken at night on the occasion of the recent visit of the Channel Fleet to Liverpool, and represents the Exhibition of Fireworks on that occasion. The set pieces including a portrait of the Lord Mayor, and other local scenes, were accurately reproduced upon the screen, and elicited loud applause, the pictures having been specially taken by "Films Limited" for the Australian Bioscope Co.

W. H. Golding.

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The Gaumont Coy.

Pioneers of Cinematography throughout the World. . . . .

WITH

ELGE FILMS

Cinematograph Specialists throughout the World. . . .

YOU CAN

ENTIRELY EQUIP ANY EXHIBITION OR ENTERTAINMENT

FOR THEY

ENCIRCLE THE EARTH IN ITS ENTIRETY

AND COMPRISE A COLLECTION

Including every Nation, Country, Clime and Subject in their Ever Extending Circle.

For Love of Lucy, Algy becomes Athletic.

A ROARING COMEDY.

"The glory of a Man is his Strength."

No. 1650. Length 445 ft. Price £7 8s. 4d. net.

Where's the Drummer?

A Skit on Army Life.

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The Hand of the Enemy.

A stirring picture of love and war.

No. 1653. Length 660 ft. Price £11 0s. 0d. net.

No Smoke without Fire.

A harmless freak on the part of lodgers leads to a false alarm.

No. 1659. Length 225 ft. Price £3 15s. net.

Scenes of the Belfast Riots and Funeral of the Victims.

Where the Riots took place—Ponorama of the streets and neighbourhood—Funeral procession, etc.

No. 614. Length 235 ft. Price £3 18s. 4d. net.

THE SHOWMAN'S OPPORTUNITY.

The Coventry Pageant.

La Milo as Lady Godiva

The Pageant of the widest public interest.
A fine picture in detail.

The Liverpool Pageant.

A.D. 800 to A.D. 1907.

"Probably no other centre has such keen commercial interest as Liverpool and its historic associations are peculiar to itself."

The Carisbrooke Pageant, Ryde.

NEW CLARENDON FILM.

The Adventures of a Bath-Chair

No. C165. Length 550 ft. Price £9 3s. 4d. net.

NEW NORWOOD FILM.

Tommy's Box of Tools.

No. N054. Length 460 ft. Price £7 13s. 4d. net.

"CHRONO HOUSE,"

5 & 6, SHERWOOD ST., (Back of the County Fire Offices) PICCADILLY CIRCUS, LONDON, W.

Telegrams—
"Chronophone, London."

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London, Paris, Berlin, Barcelona, Milan, Moscow, and Cleveland, Ohio, U.S.A

The Operators' Exams.

THE MUCH BELATED CERTIFICATION.

The kinematograph trade has been notoriously difficult to arrange and adjust so that the mutual interests of every firm should be equally served. In the earlier stages legitimate competition was overshadowed by fear that methods of manufacture secret to one firm should be divulged or obtained by rival houses. Methods and ideas which had taken years to perfect and attain were conveyed by unscrupulous persons to competitors, and, even worse, schemes and subjects on which money had been lavishly spent were copied and altered with barefaced audacity. Such a condition of affairs must naturally be harmful to any industry in which there are great possibilities.

Energy which should have been devoted to the improvement and development of the trade was used to counteract the mistrust and jealousy which existed. But this was not all. The demand for operators had caused a number of incompetent men to take positions, and they were fast bringing living pictures into disrepute. The music halls were practically the only places where living pictures were shown, but the turn gradually became a mere stop-gap or wind-up of about 10 minutes' duration—an excuse for patronising the bar or clearing the house.

In the early part of 1905 we (in our former Journal, The Optical Lantern and Kinematograph Journal) pleaded for a better understanding among the leaders of the trade, and asked what could be done to restrict the exhibition of living pictures to fully qualified men. By April we had more carefully defined the situation, and urged the formation of a committee who would promote a society whose objects, among others, should be:—

"To see that the interests of the operator are secured with regard to salary, hours and health.

"To determine the status of operators by a qualifying examination or otherwise, and so raise the standard of the profession, and at the same time reduce the possibility of a first-class man, with long experience, finding himself ousted from his position by the man who had been untrained.

"To enable operators and those in the various branches of the trade the means of exchanging ideas and establishing a centre, where trade disputes, etc., could be adjusted, important trade matters could be discussed, and which would act as a bureau between employee and employer.

"To control a register of addresses of mechanics, electricians, operators, and specialists in every department of the trade, such register to be open to the inspection of subscribers."

We also urged that the senseless friction and ceaseless warfare among the manufacturers and dealers could only be dispelled by the concerted action of the heads of the firms, and by some method of co-operation between those who really desired to conduct their business on honest and straightforward lines.

Meetings of this kind were arranged, but some little time elapsed before all fell into line. The policy was not to rush into publicity, but rather to quietly discuss trade abuses and try to correct certain trade grievances.

This to a great extent has been accomplished, and although the Kinematograph Manufacturer's Association of Great Britain is at the time confined to makers of film subjects, we trust its scope will increase until each branch of the business is arranged for.

Undoubtedly a better feeling now exists among the manufacturers. We move among the members of the trade week by week and instead of the tales of wrong doing and unfair rivalry being poured into our editorial ears, there is a pronounced wish to speak well of others and a desire to believe the best of competitors instead of seeking for trouble. The Association, if nothing else is achieved, can take credit for this.

At its inception the following were laid down as the objects of the Association:—

To secure uniformity of prices.
To suppress piracy of film subjects.
To watch the interests of the industry generally.
To co-operate with the kinematograph exhibitors for the promotion of their mutual interests.

We congratulate its members on recognising the necessity for doing something for the large and increasing number of genuine operators who are desirous of being distinguished from the numerous make-believes who have brought living pictures into disrepute.

The advantages from a system of Examination and Registration of competent operators is universally recognised; at the same time, it is evident that for the success of any such scheme the management should be entrusted to persons who while possessed of the necessary qualifications as experts, should be entirely independent, impartial, and not influenced by trade or personal considerations.

Unquestionably the County Council, whose first anxiety has been the health and safety of the masses, are the powers which should have taken the initiative in seeing that none but certified persons were allowed to exhibit. But at the present time their hands are more than full. There is more chance of them adopting a scheme which is cut and dried than initiating the movement themselves, so that it is within the bounds of possibility for them, at no distant date, approving and stamping the scheme of the Association with their official sanction.

At the same time, it is obviously necessary for the carrying out of the examination scheme, to obtain a hall where operators can be allowed to give an exhibition under working conditions. Such a hall of large size, provided with the necessary current and conveniences, forms part of the Northampton Polytechnic Institute, which holds trade classes for workers in the optical and allied industries, the teachers being practical men in each of their respective branches.

The governing body of the Institute were approached with a view of their granting facilities for carrying out

of the examinations, to which their consent was fortunately secured, and the examinations will be conducted by a Joint Committee appointed by the Manufacturers' Association, and by the Institute. The latter has also arranged to hold classes for those desirous of improving their knowledge of the principles upon which the kinematograph works.

One or more examinations are to be held annually, and will be open at first to every operator and exhibitor by application to the Secretary. Mr. Nevil Maskelyne and Mr. Chalmers will be the first examiners, and their chief aim will be to prove the operators' proficiency in the practical use of his machine. The idea is not so much to test the operator in the theory, but rather prove his ability to successfully get the best from his machine and films. No practical operator, however, need fear the test, for, if unsuccessful, the applicants may appear at the next examination. It cannot be too clearly pointed out that the object of the examiners will not be to ask "catch" questions, but to satisfy themselves as to the capability of the operator to give a safe and satisfactory show.

Those who prove proficient will be granted certificates, and a register of these certified operators will be kept by the Association, which will prepare and circulate this list among the lessees of halls, insurance companies, secretaries of institutions, public authorities, as well as agents, exhibitors, operators and the kinematograph trade. This list will state whether the operator holds a preliminary certificate or a higher certificate. Any operator may have his full name and address inserted as part of his entry, and on satisfying the committee that he has exhibited publicly for a certain length of time may have brief particulars of such experience stated in addition.

"What," the operator will ask, "are the advantages to me of such an examination, as I am perfectly well able to work a show to the satisfaction of my employers and to get continuous employment for myself?"

In the first place, it will be admitted that everything that tends to improve the kinematograph business, will improve the position of the operator individually, as the better the shows, and the more confidence the public have of the safety of a kinematograph exhibition, the more engagements will be obtainable at reasonable salaries.

In the second place, competent operators possessing a certificate will have a great advantage in applying for situations, and it will certainly not be long before the certificate will be asked for in the ordinary course of business, as in the case of a marine engineer or motor driver.

Thirdly, as soon as the existence of the certificates becomes generally known, which will be immediately after the first examination, the inspectors of the insurance companies and local authorities will, as a matter of course, expect the operators to be able to produce these proofs of their capabilities.

Lastly, by these precautions the employment of boys and casual labour for working the exhibitions will soon cease, and unskilled operators will find the necessity of learning their business thoroughly before entering into unfair competition with men of skill and experience.

It will thus be seen that important steps, which we originally suggested, have been the outcome of the Association's deliberations, namely, a better understanding among trade leaders, the formation of classes for the improvement of the operator, and qualifying certificates which will protect the genuine from unfit operators. Naturally there is much more to be accomplished, but it is only by the whole-hearted support of those interested that the best results will be obtained.

KINEMATOGRAPHERS AT CRICKET.

Messrs. Gaumont's staff engaged in friendly rivalry on Saturday last, in a cricket match which was played at Freeman's Ground, Champion Hill. The teams were captained by Mr. Welsh and Mr. Salas, and consisted of fourteen aside. The teams were chosen by each captain picking a man alternately until the sides were made up. Mr. Welsh's side won the toss, and going in first scored 125. R. Bassett, who showed very promising form, contributed 58 of this number before retiring. Mr. Salas' team, who were weakened by the absence of Messrs. Kemplen (who was to have captained the side) and Mayer, found the bowling opposed to them very difficult, and could only put together 16. On being sent in again they scored 22 runs for 5 wickets, so that Mr. Welsh's team won in the first inning by 109 runs. Bowling for Mr. Welsh's team, W. Gimber took 8 wickets for 3 runs. The following is the score:—Mr. Welsh's team: S. W. Bishop, 16; F. Millett, 1; A. Brown, 7; R. T. Bassett, retired, 58; A. Kidd, 4; T. A. Welsh, 6; W. Veats, 0; W. Gimber, 2; R. Silleto, 9; A. E. Kempson, 3; H. Dickson, 8; D. Thevenin, 2; — Bool, 0; — Barnes, 0; extras, 9; total, 125. Mr. Salas' team: C. Heath, 0; F. Ayton, 0; H. Ellis, 3; G. F. Salas, 1; R. Primmer, 3; A. J. Porter, 2; G. F. Light, 0; H. Osborne, 0; W. Whittlesea, 0; T. Munton, 0; — Carrington, 0; C. McDoull, 1; E. Hobbs, 4; A. T. Mayer, absent, 0; extra, 1; total, 16. In the second innings only six men of Mr. Salas' team batted, the score being 22 for 5 wickets.

The Gaumont Co. are, on Saturday, playing a team selected from employees of the Warwick and Hepworth Companies and the Kinematograph Syndicate, and captained by Mr. Hough, of the latter.

Our readers will be pleased to learn that Mr. Bromhead, the manager of the Gaumont Company, who has been away from business seriously ill, is now well on the road to recovery, and hopes to resume his duties in about three week's time. Everyone will wish him a complete restoration to health.

AUSTRALIA.

HARRINGTON & Co., Ltd.

Photographic Merchants & Manufacturers.

Chief Warehouse—

386, GEORGE STREET, SYDNEY.

Mr. J. Harrington, Director, is at present in London on a short visit and invites Merchants and Manufacturers of Photographic, Cinematograph and Allied Trades, who are desirous of extending their business in Australasia, to communicate with him.

Address:—**Kenilworth Hotel, Gt. Russell Street, W.C.**

Tel. 3309 Gerrard.

Second Hand Films.
Second Hand Films.

WANTED IMMEDIATELY FOR CASH.

50,000 ft. SECOND HAND FILMS. Best prices for Popular subjects, comic and trick films. Must be in good condition; no damaged perforations required. No objection to 1906 films. Makers preferred: Messrs. Pathe, Urban, Vitagraph, Gaumont and Melies Spectaculars. 300 or 400 Coloured Assorted Slides also wanted.

Apply, giving lists and prices, to "Missal," 9 Tottenham Street, Tottenham Court Road, W.

Helps and Hints.

Slide Manufacturers. J. E. M. (Salem, Mass) writes: Will you kindly give me the addresses of the leading slide manufacturers of England? I want to be in a position to furnish to my patrons the best slides of England, Ireland and Scotland. I have no means of finding out, so kindly pardon any bother I may be to you."

Answer.—Messrs. York & Son, 67 Lancaster Road, Notting Hill, London, W.; W. Tyler, Ltd., Waterloo Road, London; Bamforth & Co., Station Road, Holmfirth, Huddersfield, Yorkshire; Archer & Sons, 73 Lord Street, Liverpool; Graystone Bird, Slide Artist, Bath; W. C. Hughes & Co., "Brewster House," 82 Mortimer Road, Kingland, London, N.; Newton & Co., Fleet Street, London. We will give address of Lawrence in our next.

Preparing a White Sheet. B. H. W. writes: "Could you enlighten me in your 'Helps and Hints' page, as to the best way to prepare a white sheet for the kinematograph? I have seen an operator prepare his sheet, but I cannot get to know what it is—it looks like whitewash. Wishing you every success with your new WEEKLY."

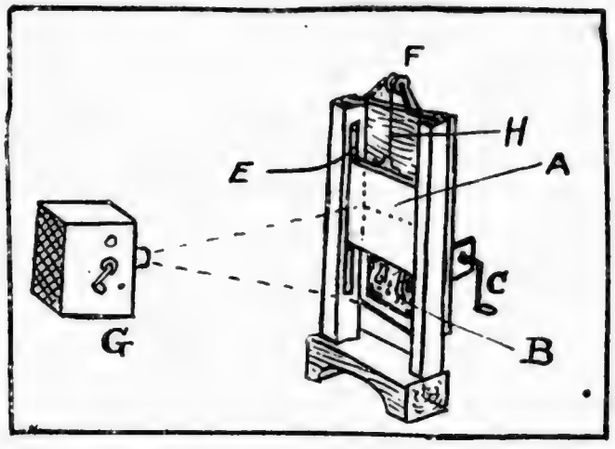
Answer.—You are quite right in your surmise that the stuff used for preparing a sheet for lantern work is whitewash, but it is important to prepare it very carefully for this purpose. Take half a bucket of whitening, and add quarter of a bucket of water. Crush the whitening throughly, and stir till a paste is obtained. When all the knobs have been crushed and good paste obtained, add, whilst stirring, a further quantity of water, so that the paste is very thin. Now place the bucket over a fire and heat to nearly boiling point. In a second bucket prepare some size. Jelly size, such as sold in small casks, is to be preferred to grain size, as the former is easier to dissolve. About 6 lbs. of size should be dissolved in boiling water; sufficient of the latter being used to make the size into an easy running solution. Whilst the whitening is hot, pour half of it into a third bucket, and then stir in about half of the size solution. Next add about an ounce of blue colour, and well stir. This will make the whitening solution a very white colour, without which it would have a creamy tint. The size will make the solution *fast* when on the sheet, and also impart a certain amount of elasticity; allowing of the sheet to be rolled up when not in use, without making cracks in the surface. It is a good plan to stretch the sheet on a floor, before commencing to apply the whitewash, and to give it a coat of size prior to applying the whitewash. In this case the size will require six or eight hours to dry before applying the whitewash.

It should have been mentioned before, that when the size has been mixed with the whitening the mixture will need straining before it is fit for use. This may be done by using several thicknesses of muslin loosely stretched over a bucket. If properly mixed the solution will filter through the muslin, and will thus be freed from grit or any foreign substance that may be in the whitening. The solution is applied by means of an ordinary whitewash brush. If the screen is to be permanently fixed, fresh coats of the solution may be added from time to time without removing it from its vertical position.

Opening Scene. S.H.E. (Worthing) writes:— I have seen a very effective opening of a kinematograph scene produced by a curtain effect; the curtain rising and the scene remaining *inanimate* until the former had risen to the top. Then the scene became invested with the usual life effects. Can you explain how this is done? If so I shall be extremely obliged with some details of same.

Answer.—The answer to this question will probably interest many of our readers, and we will therefore give full details.

From the first picture in the film series, make an enlargement about whole plate size on a piece of bromide paper. This is, of course, done by using an enlarging apparatus, or if one has a lantern (ordinary) the film may be inserted in the staging generally occupied by the ordinary lantern slide, the negative film, of course, being used. All light coming from the lantern other than that transmitted by the objective must be carefully blocked out, so that stray rays shall not reach the bromide paper on which the negative picture is to be projected. Enlarging lanterns are most suitable for the work, but are not absolutely essential. The enlargement should not be less than whole plate size—larger if possible.



Having made the enlargement, it is then pinned to an easel, such as shown in the illustration. It is indicated at B. The easel consists of two uprights with grooves, one of which is seen at E. Into the groove is fitted (loosely) a sliding board A, which may be raised or lowered by means of a pulley F, a cord H running over the pulley and down at the back of the easel, where it is wound upon the spindle of the crank C. After fixing the enlargement at B, the board A is allowed to drop to the bottom of the groove. On the board the representation of a curtain may be painted, or the board may be made to carry the title of the subject. The kinematograph camera is now set up as at G, in such a position and at such a distance from the easel that the enlargement exactly fills the gate of the kinematograph camera.

As the camera will be much nearer the easel than the distance between a subject taken in the ordinary way, the lens will probably require racking out to the full extent before a sharp image may be secured; and it may even be necessary to make a temporary extension for the lens. In taking, the camera is operated at the usual speed (two turns of the handle per second); meanwhile an assistant operates the handle C, turning it slowly and as steadily as possible. This operation should commence after the handle of the camera has made about six turns, which will give three feet of film devoted to a picture of the curtain or title, before it commences to rise and reveal the scene behind it. Operating the camera should continue six turns of the handle after the board A has reached the top of the groove. This will give an inanimate view of the scene for three seconds, after the curtain or title has disappeared, and before animation of the same scene commences as it is seen by the audience when

projected upon a screen. A negative taken in this manner is neatly joined to the commencement of the original film from which the picture was taken for purposes of enlargement. It is obvious that the appliance shown in our sketch may be used for making effects of a different kind, but on the same principle, and it forms a piece of apparatus that no film maker can well afford to be without.

Trick Films. W. S. W. (Dublin) writes: "I notice you are giving details of how certain trick and effect films are produced, and I should like it explained how articles of furniture, and things on, say a dinner table, are made mysteriously to move about. Kindly say, for example, how a knife can be made to cut bread without the aid of the hand, pitcher to pour milk, saucer to walk off the table and become smashed.

Answer.—Most of these effects are managed by what is known as "stop-camera trickery." The article that is to move—for instance, the knife—is moved by someone the tiniest bit at a time, and after it is moved the camera takes each stage and stops, instead of continuing taking many pictures in a second. Gradually, little by little, the knife is pictured approaching the bread, and finally appearing cutting it. When the pictures are joined together and passed through the projector at the usual rate of translation, the effect is of the knife moving in some mysterious way.

It takes a whole day sometimes to work out one of these pictures that is shown in a few seconds.

Secret Process of Colouring. S.J.S. (London) writes:—I have heard that a certain firm possesses a secret process of colouring kinematograph films mechanically. How is it done?

Answer.—It is said that one process is as follows, though we are not prepared to vouch for the truth of the statement. Three positive prints are made from the negative subject. An engraver now cut out of the first positive a section to be coloured say, red. In a similar way a different section is cut out of the second positive; and likewise out of the third positive. Three positive stencils are thus obtained, each having perforations made by cutting away the particular section throughout the entire length of the film and in each picture. A fourth positive is now coloured by means of the three stencils. The film to be coloured is passed slowly over rollers in contact with the first stencil, colour being applied just in the same way as one would use ordinary stencil plates. This operation is repeated with the second and third stencil film, so that the positive is run over the rollers three times, each time receiving a different colour through separate perforations. Thus the final result gives a positive in three colours. Our predecessor, "The Optical Lantern Journal," gave some useful articles on this subject. Back numbers can be obtained from the publisher.

Standard Candle Power. A standard candle power is the light given by a sperm candle of six to a pound, burning at the rate of 120 grains per hour.

Limelight. At one time no limelight jet was considered of any value unless it was provided with a platinum tip to the nipple, but since then it has been found that a solid brass nipple answers just as well.

Paste for Slide Binders. It is not advisable to use gum as a slide binder, for although it may hold for a time, it is liable to start away from the glass as soon as it reaches a certain state of dryness. Ordinary flour paste will adhere with great tenacity.

Best Light from Lime Cylinders. A lime cylinder gives out its best light when the stream of gas has made a small pit in it; but, unfortunately, the size of the pit soon increases, and if the lime is not turned the light decreases and the flame is inclined towards the condenser, with results too well known to the lanternist.

Giving Old Lanterns a New Appearance. A lantern with a shabby appearance, the French polish well worn, and the brass work black, is capable of giving just as good effects as a new spick and span one; but the effect upon the audience, especially when the instrument is in the centre of the hall, is greatly enhanced in the latter case. Users might take the hint, and have their apparatus occasionally "done up equal to new." It will not cost much, but it makes all the difference in the takings of a second exhibition at the same place. Many delapidated lanterns are with their owners touring the country. In a lantern entertainment appearances have more to do with success than one might be inclined to think.

Incandescent Lamp. F. S. Rendall (Morley) writes:—Will you kindly tell me in your "Helps and Hints column." (1) If you think Hughes' Incandescent Mantle Lamp of 200 candle power will give a more satisfactory and better light than a Four Wick Russian Lamp for magic lantern work.

2. Is there an electric lamp for lantern work which could be charged at an electric light station, as we are not connected at our hall. If so where can I get it.

Answer 1.—The Incandescent High Pressure Mantle Lamp will give twice as much light as a Russian Oil four wick lamp. The light is of a different colour, like all other incandescent mantle lights, burning stronger in the blue, whereas the oil lamps are stronger in the red, which gives it a yellowish tinge. For plain photographs it is an ideal light as there is absolutely no smoke or smell, and for this reason it is largely taking the place of oil. We believe Messrs. Hughes & Co., are negotiating for a stronger mantle. When this is got a still stronger light with this lamp will be obtainable, as the pump supplied is very effective, a few strokes giving a great pressure which is unobtainable by a rubber spray ball.

Answer 2.—No, and the charging of accumulators would not give you results worth the trouble and expense.

Film "Skits." Every town now and again is laughing at some story relating to a well known resident. An incident, showing the mayor, for instance, in a humorous light, may have occurred, and without going at all beyond the limits of good taste, a film could be built up showing that incident, if it were of a sufficiently humorous nature to appeal to other audiences unaware of the circumstances of the actual happening. To take a concrete case, the Hepworth Co. recently published a film showing how an irate personage found two tramps fishing on his land and pushed them into the water. While he was temporarily absent the tramps tampered with the foundations of his fishing platform, with the result that he was precipitated into the water in turn. Now this is a perfectly possible story and might have happened in real life. Supposing it had happened with the local Member of Parliament as the hero, would it not have paid an exhibitor to have filmed the occurence with an actor made up to represent the legislator? By those who were acquainted with the story it would be keenly enjoyed, and the intrinsic humour of the subject would be sufficient to permit of its being shown in other towns.

Strolling Notes from Italy.

The mean temperature in July here, according to statistics is 26·03°C (=78·85F), the mean daily range of temperature being 6·7°C (12° F). You may wonder what this has to do with Kinematography? Well, it simply calls for varied methods of working—cooling and keeping up the untiring grip of the kinematograph upon the happy Sicilian public.

The grand drapings referred to in my last article are only seen here and there. Where I am situated at present, we have white marble and stencilled walls and painted ceiling sthough not too sombre or too light to mar the effect on the screen, or cause unwelcomed reflections from the sheet.

Electric fans self-rotated by worm gearing on a shaft seem to be the pet scheme for displacing the air in the halls, and one or two large fans are called into service at the public exit, thus helping the smaller ones to clear the air, and cause no unpleasant draughts to the audience during projecting. Those exhibitors who are more fortunate in having their theatres on the street level take the opportunity afforded by keeping the vast and various side doors open all the while, and a curtain in each at a slight angle keeps the curious outside from seeing the screen, whereas those within get a breath of hot, though fresh, air from the street, helped by the usual fans.

Others, to minimise the heat, have their operating box outside the hall and show through small apertures in the wall.

They seldom start showing before 8 to 8-30, and finish up at 11.30 or 2 a m., according to locality and public catered for, this being the coolest time before people retire. The prices also are about the same here—10, 40, 60 centimes (2d., 4d., 6d.). The shows last a good half hour, some longer or shorter, according, I should say, to capacity of the hall.

One thing I notice is the steadiness shown by the majority of exhibitors, but as a lot depends—aye, if not the whole—on the microscopic precision required in perforating the film and gauging its loss or gain in contraction or expansion, etc., the explanation probably lies in the fact that manufacturers are taking more care of this important matter.

The lighting suffers here as in Northern Italy, although here they try to improve, but really mar the effect by what I take to be the operator every now and then racking his lens in and out to see if the picture is sharp. It is surprising the number of operators who persist in believing films passed through the machine are not the same focal distance from the screen as the previous ones. They will insist on racking, to the general annoyance of the public. Of course, it happens occasionally that a film may curl in the gate, in which case, if noticed, the machine is stopped and film righted, and the springs attended to.

But to return to the subject of the heat, only those who have seen the hot perspiring crowds can believe the worship of living pictures which they show by attending in such crowds. The proprietors display great ingenuity in their plans to keep the places cool, but it is difficult, as directly one show is over, another equally warm audience fills up the hall. They *will* see the latest pictures—principally of natural street scenes, and films depicting modes of life in other lands. The Italian film makers cater particularly for this class of film, although they are progressing with the comic and trick films, although not yet quite up to the standard of the French or English productions in this direction. It would pay manufacturers to hear the critical remarks of the spectators, and many a hint can be obtained in this way.

VIEWS AND FILMS INDEX.

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The Gaumont Co.'s enterprise in sending an operator to Belfast when news of the rioting there reached England has resulted in a good film showing the funeral of the unfortunate victims, of the volley fired by the soldiers, and giving many interesting glimpses of the disturbed town. The film opens with the funeral procession and an impressive view is given of the thousands of people who fell in behind the carriages. All classes of society are seen rubbing shoulders, men with clay pipes in their mouths by the side of fashionably attired personages with cigars, and gutter urchins without shoes or stockings next to fashionable ladies from the swell district. The photographic quality of this picture is excellent and the further views it gives of Fell Street and other scenes of disaster are of particular interest in view of the exciting scenes lately enacted there.

The Gaumont Co. have this week an exciting film, the main action of which takes place on the battlefield, with the title "The Hand of the Enemy." In the first scene a young soldier is shown taking an affectionate leave of his mother, sister, and sweetheart, and setting out in response to a summons to the front which has reached him. The next scene shows a battlefield. A small party of soldiers, among them the young man seen in the first scene, are cut off from their companions and take refuge in a hut, which is heavily bombarded by the enemy, the soldiers dropping one after another. The hut is set alight, and a realistic red glow adds to the effect of a very well managed scene. The enemy take possession of the hut, and place the bodies of the killed and wounded defenders on the field. Among the latter is the hero, and presently a relief party from his own side picks him up and carries him, by a strange coincidence, to his home, where, owing to the fact that he has been absent a long time and to the change in his appearance, he is not recognised for some time. When he is, there is a joyful reunion.

"Where's the Drummer" is an Elgé film, the opening scene of which reveals a young man in a Volunteer uniform at breakfast, in a hurry. A big drum in a corner stamps him as a member of the band. He shortly rushes out of the house and makes his way to a parade ground, where the band is drawn up in all its glory waiting for him before beginning their march. At last they set off without him, and take their majestic way to the station, while the drummer makes strenuous efforts to escape from the crowd and join them. He is unsuccessful, and follows in a later train to the country. Meanwhile the band has been imbibing rather too well than wisely, and greet the drummer with half tipsy pleasure. A

series of scenes follows showing them formed into a reeling line returning to the train and emerging at the other end.

A somewhat new application of the old saw that there is "No Smoke without Fire" is furnished by a Gaumont film with this title. An old man and woman are gathering wood in the street, carrying it home, and lighting a fire with it. The green wood soon fills the house with smoke and the other inmates rush out in dismay and fetch the fire brigade, which swamps everything and everybody with water. The origin of the fire is soon discovered and the hose turned on the guilty party.

The Walturdaw latest is "In Quest of Health." A gentleman is seized with violent pains, and dosing and plastering having no effect, he goes to a Sanatorium to undergo a health cure. From the illustrations given the cure is several degrees worse than the disease. He is forced to exercise in different ways and to undergo a mud bath and at last a vapour bath. The thermometer is seen rising as the temperature increases and the victim is at last shot violently out. At the end he is seen emerging from the sanatorium covered with bandages, and apparently more nearly killed than cured.

The Urban Co. have a very well staged and cleverly acted comic, with the title "A Piece of Limburger Cheese." A prosperous city man has a mischievous boy and girl, who buy a piece of high-smelling cheese, and place it in his coat pocket as he prepares to go to business. He leaves the house wondering what is causing the unpleasant smell, and meeting a flower girl and buying a button-hole, indignantly returns it to the girl, supposing the flower to be responsible. In subsequent scenes he is amazed at the action of a number of acquaintances, who show a strange reluctance to remain in his neighbourhood, and exit, usually holding their noses. In the office his partners vacate the room with suspicious haste, and the victim, rendered desperate, flies to an acquaintance's house for afternoon tea and consolation. Here his hostess faints, and, after being expelled, he boards a tram, one of the funniest scenes of the subject showing him gradually clearing it of the other passengers. As the person sitting next to him leaves hurriedly, he moves up one and attempts to get into conversation, with the result that only one other passenger remains in the car, and he complaining to the conductor, the odiferous one is ejected. Subsequent scenes show him at a restaurant and falling into a fight with a passer-by, from whom he has begged a light, and then he reaches home, the cheese is discovered, and the two causes of all the trouble suitably punished.

There are quite a number of "physical culture" subjects on the market this week. The Vitagraph Co. have one called "Athletic American Girls," which sets out the adventures of three sisters who are emphatically capable of looking after themselves. The film opens with a scene in a gymnasium, where the girls are shown exercising. Next they are seen on a seat in a park, when a "Johnny" comes up and makes himself objectionable. One of the girls immediately attacks him in masculine fashion, and completely routs him. Later, in the drawing-room, when the young ladies, clad in evening dress, are demurely talking, a drunken ice man comes in and after a young man has skedaddled behind the piano, one of the young ladies wrestles successfully with the boor. Their exuberant spirits find further outlet by pushing a motor out of the mud, and an amusing finish shows the muscular ladies vanquished at last, not by a man, but by an insignificant mouse.

"Pa Takes Up Physical Culture" is the title of a new Williamson film. The first scene shows a strong man outside a booth going through the usual evolutions with dumb bells, to the evident admiration of a middle-aged gentleman, who is present with his family. He is seized with a desire to emulate the feats which he has witnessed, and the next scene shows his carriage being loaded with athletic paraphernalia outside a shop supplying that sort of thing. Next we see the once happy home—turned into a gymnasium for father's benefit. He has a punch ball slung in his doorway, and dumb bells and Indian clubs of all sorts and sizes strewn about, and shortly sets to his exercises. A series of amusing incidents follow, his clumsiness leading to damage to himself and others who enter, and to the room and its fittings, a gas globe being smashed by a swinging blow with a club, and a lady having a huge dumb bell dropped on her feet. After each exercise "Pa" liberally applies embrocation. The end comes when he makes a large hole in the floor with a dropped dumb bell and follows it through the ceiling to the room below. There is a tendency to repeat the plot at one part of the subject, but as a whole it is a success and should go well.

Hepworth's are to be congratulated on their enterprise in sending an operator to Morocco at the present time, when stirring scenes are being enacted, which have an interest for the whole of Europe. In a few weeks we shall doubtless have some films of the scenes of hostilities, meanwhile the firm has issued an interesting subject depicting the state entry of a new "basha"—a gentleman with the imposing name of Sid Hassan Ben Ashrin—into Tangier. His escort of soldiers is certainly a curious one, the arms being of a pattern long since superseded in Europe, but the men look desperate enough. The English representative at Tangier is the only European in the procession.

"A Sailor's Lass," Hepworth's latest story, tells of a young lady who is equally attractive to two suitors. She prefers one, and the other, after a struggle with his rival, goes off ruminating on his vengeance. While the young lady is paddling with her little sister, he comes up and attempts to carry her off, but the girl flies to her father, who engages in a struggle with the villain and is at last killed. The lover and his sailor companions set off after the murderer and a lengthy pursuit, which leads over walls and along the front and finally into the sea, ends in the capture of the villain.

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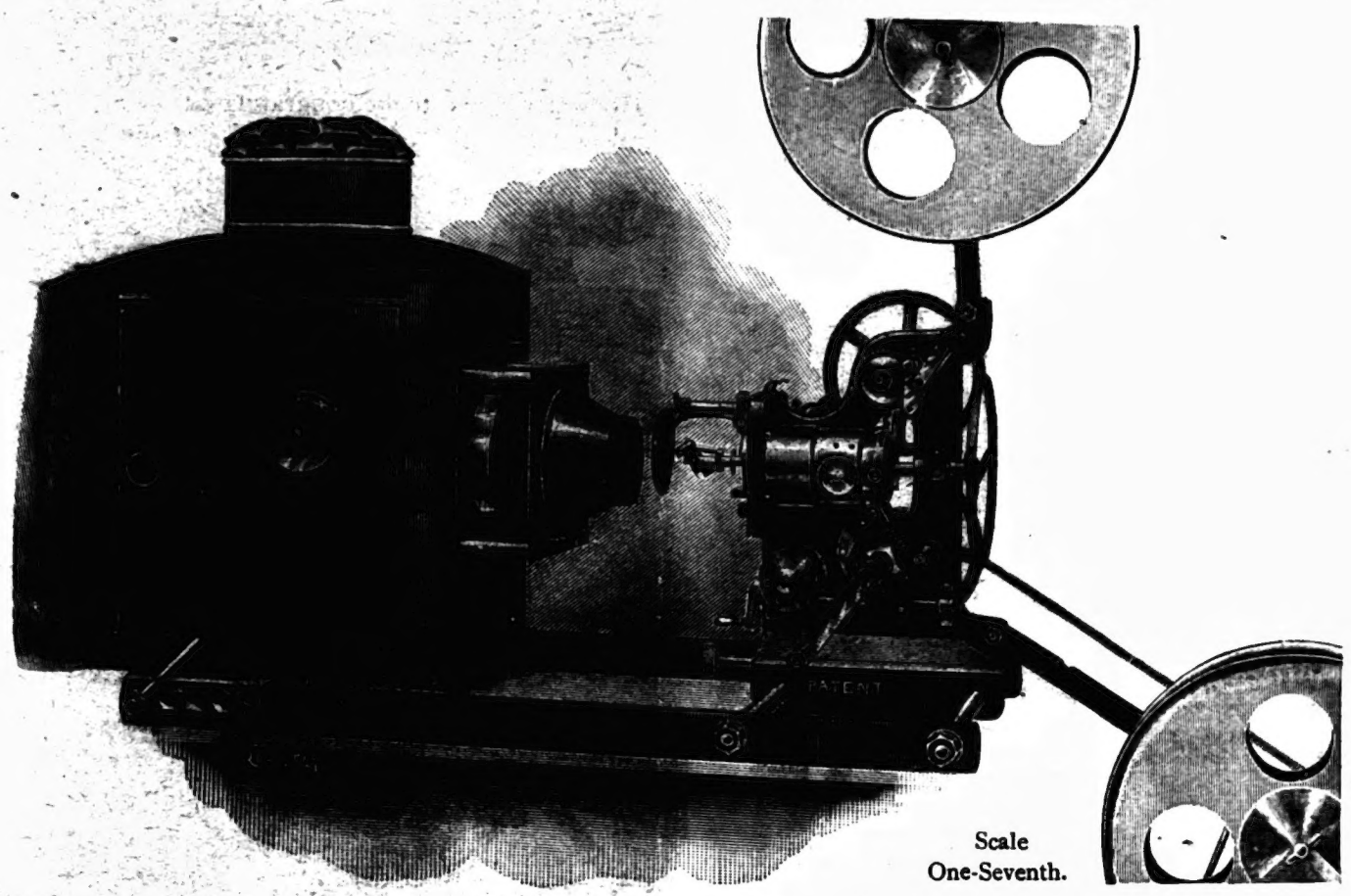

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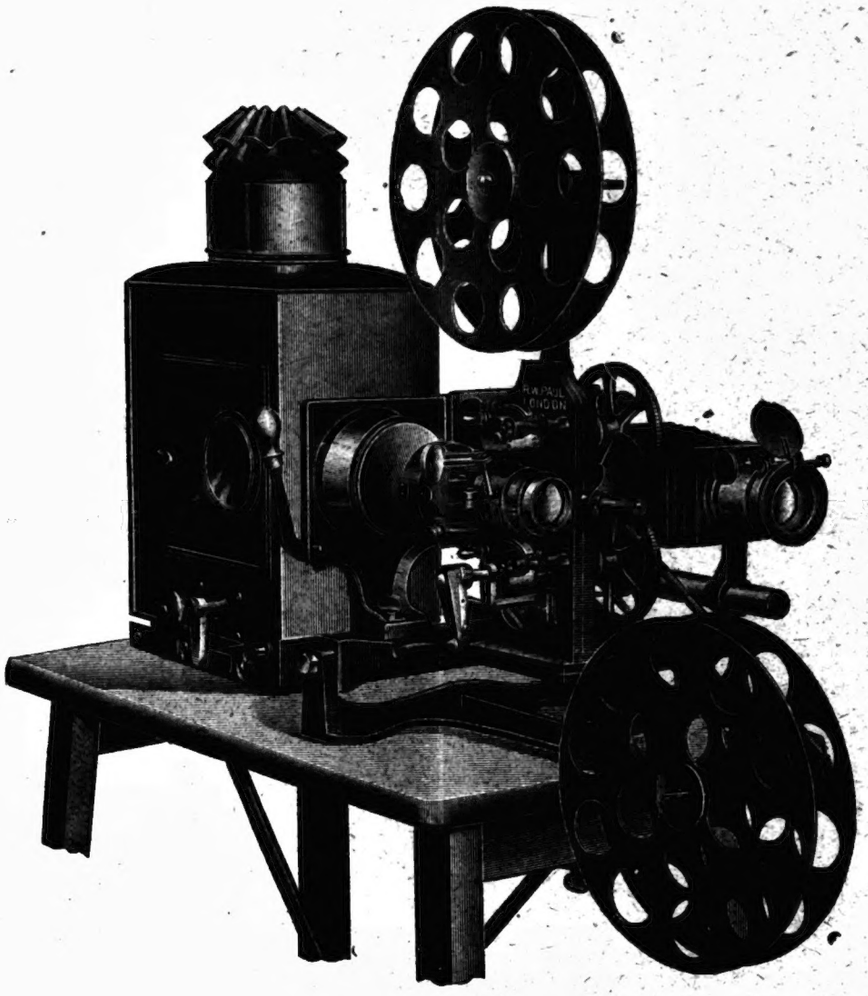

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